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Boston
Reserve
Closet

Boston Reserve Closet

No. 8078.311

CATALOGUE

OF

FINE OLD ENGRAVINGS,

AND

8078.311

RARE PRINTS BY MODERN MASTERS,

NOW ON

EXHIBITION

AND

TO BE SOLD BY AUCTION

On Wednesday and Thursday, June 7th and 8th, 1876,

AT THE

GALLERY OF L. A. ELLIOT & CO.,

No. 594 Washington Street,

(Next Door to Globe Theatre.) **BOSTON.**

Sale to commence each day at 11 o'clock, A. M.

C. H. BRAINARD, ... AUCTIONEER.

It is believed that this will be the most important sale of fine Engravings held in Boston for many years. Persons unable to attend, but desirous of purchasing, may, if they wish, leave instructions with Mr. A. W. Porter, at the Desk, who will see that their advice is carefully regarded.

BOSTON:
W. F. BROWN & CO., PRINTERS, 50 BROMFIELD STREET.
1876.

Lancour list No. 559

CATALOGUE.

FIRST DAY'S SALE.

MORGHEN, RAPHAEL. ITALY, 1758.

1. THE MADONNA DELLA SEDIA, after RAPHAEL.
   Splendid Proof in fine condition, with very large margin; same state as that in the Gray collection, (see their Catalogue, p. 241.)
   This is a presentation impression by General Manfredini, to whom Morghen dedicated the plate. The autograph inscription on the back reads, "Dono putto dal Md. Manfredini Generale, etc., etc., le 31, Ap^le^ 1794. *Prova avanti le lettere.*" VERY RARE AND FINE.

2. THE SAME SUBJECT.
   Impression somewhat worn.

LONGHI, GIUSEPPE. ITALY, 1760.

3. LO SPOSALIZIO, after RAPHAEL.
   Fine old impression, with Longhi's stamp.
   A Proof has brought $400.00 at auction in Boston.

FOLO, PIETRO.

4. LO SPOSALIZIO, after RAPHAEL.
   Proof with open letters.

STANG, ADOLPHE.

5. LO SPOSALIZIO, after RAPHAEL.
   Fine proof before letter, but with small margin.
   This state is published at $75.00.

BERETTA, GIUSEPPE.
(Pupil of Longhi.)

6. THE RECLINING MAGDALEN, after CORREGGIO.
   Beautiful proof before letters, in perfect condition.

From $ 013.30 Dec. 27, 1878.
255.820

STRANGE, SIR ROBERT. SCOTLAND, 1723.

7. CLEOPATRA, after GUIDO.

REMBRANDT. HOLLAND, 1608.

8. (ORIGINAL ETCHING.) CHRIST HEALING THE SICK.
— Bartsch, No. 74.

The famous "Hundred Guilders" piece. Old impression, before the plate was retouched by Captain Baillie.

Willshire, in his recent work, mentions the prices which this most celebrated and valuable of all Etchings brought at auction in London, viz., at Pole Carew's sale, 1835, $815.00; Esdaile's sale, 1840, $1,155.00; Price's sale, 1867, $5,900.00; Palmer's sale, 1868, $5,500.00.

MORGHEN, RAPHAEL.

9. THE TRANSFIGURATION, after Raphael.

Superb subscription impression, in perfect condition, with engraver's autograph and stamp. VERY RARE.

10. RAPHAEL AND ANTONIUS.

Fine old impression, but with small margin.

RUHIERRE, E. PARIS, 1790.

11. ARIOSTO AND THE ROBBERS, after MAIZASSE.

Fine proof on India paper.

CANTINI.
(Pupil of Toschi.)

12. MADONNA AND SAINTS, after FRA BARTOLOMEO.

BETTELENI, PIETRO. ITALY, 1763.
(School of Raphael Morghen.)

13. MADONNA AND CHILD, after TITIAN.

MOREL, FRANÇOIS.

14. THE OATH OF THE HORATII, after DAVID.

FRANÇOIS, ALPHONSE.

15. TEMPTATION OF CHRIST, after ARY SCHEFFER.

Beautiful proof before letters, with stamp of the Printseller's Association.

DURAND, A. B.
(American Engraver and Painter.)

16. PORTRAIT OF JOHN QUINCY ADAMS.

Published 1826. *Rare.*

MORGHEN, RAPHAEL.

17. CHRIST, after LEONARDO DA VINCI.

18. THE SAME. *Open letter proof.*

MÜLLER, FRIED.

19. THE TEMPTATION, after RAPHAEL.
Charming impression. Paper broken near base.

MARCHETTI.
(Pupil of Toschi.

20. MADONNA, CHILD, AND ST. JOHN, after SCHIDONE.
Artist's proof, very fine.

AMSLER, S.

21. HOLY FAMILY, after RAPHAEL.
A remarkably brilliant impression.

MELLAN, CLAUDE. FRANCE, 1601.

22. THE FACE OF CHRIST, engraved in a single line.
This is the only framed engraving in the Russian Collection at St. Petersburg.

BRIDOUX, FRANÇOIS.
(Pupil of Forster.)

23. THE HOLY FAMILY, after MURILLO.
Open letter proof.
A fine copy of Murillo's painting is in the Boston Athenæum.

LONGHI, GIUSEPPE.

24. VISION OF EZEKIEL, after RAPHAEL.
Fine impression, in perfect condition.

SHENTON, H. C.

25. RICHARD ORDERING THE BONDS OF SALADIN TO BE CUT.
Etching, with process of Engraving begun. Very curious.

MASSARD, J. B. FRANCE, 1740.

26. ADAM AND EVE, after CARLO CIGNANI.
Proof before letters, extremely fine and rare.

KNOLLE, JOHANN. GERMANY, 1807.

27. ST. CECILIA, after CARLO DOLCE.
Brilliant proof before letter.

DESNOYERS, A. B. PARIS, 1779.
(Pupil of Bervic.)

28. "SOUVENT FEMME VARIE," ETC. Francis 1st and his sister. After RICHARD.
Fine old impression, with engraver's stamp.

ROSASPINA, FRANCESCO. ITALY, 1762.
(Pupil of Morghen.)

29. DANCE OF THE CUPIDS, after ALBANO.
Fine old impression of this beautiful engraving, but without margin.

LORICHON.

30. THE BRIDGEWATER MADONNA, after RAPHAEL.
On gray India; early impression by Felsing.

DREVET, PIERRE IMBERT. PARIS, 1697.

31. PORTRAIT OF CARDINAL DUBOIS, after RIGAUD.
Beautiful example of fur, lace, etc.

WILLE, J. G. GERMANY, 1717.

32. LA BONNE FEMME DE NORMANDIE, after P. A. WILLE.

33. SŒUR DE LA BONNE FEMME, after P. A. WILLE.

GANDOLFI, M.

34. EARLY EDUCATION OF CUPID.
Early impression, but considerably bruised.

WILLE, J. G.

35. THE SATIN GOWN, after TERBURG.
Wille's most celebrated work.

SACHS, H.

36. PORTRAIT OF SALVATOR ROSA, by HIMSELF.
Open letter.

DESNOYERS, A. B.

37. PHÉDRA AND HIPPOLITE, after GUERIN.
Fine old impression, with the engraver's stamp.

MORGHEN, RAPHAEL.

38. SAINT JOHN THE BAPTIST IN THE DESERT, after GUIDO.
Fine original impression.

MORGHEN, RAPHAEL.

39. MADONNA AND CHILD, after RUBENS.
Fine old impression.

BERVIC, C.

40. THE LAOCOON. *Very clear.*

RYALL, H. T.

41. THE HALT.
Proof before letters on India paper.
Animals by Ansdell; other figures and landscape by Frith.

MOREL, ANTOINE. PARIS, 1764.

42. BELISARIUS, after DAVID.

43. ŒDIPUS, after GIROUST. (Companion to Belisarius.)

JESI, SAMUELE.
(Pupil of Longhi.)

44. L'AMORE MATERNO, after CARLO CIGNANI.

45. THE SAME. *Proof before letters; very rare.*

GRAVES, R.

46. THE BARON'S CHARGER, after HERRING.
Open letter proof, with stamp of Printseller's Association.

GARAVAGLIA, GIOVITO.
(Pupil of Anderloni.)

47. MATER DOLOROSA, after CARLO DOLCE.
Artist's proof; extremely rare.

MORGHEN, RAPHAEL.

48. PORTRAIT OF RAPHAEL, after HIMSELF.
A modern impression.

DREVET, PIERRE IMBERT.

49. PORTRAIT OF BOSSUET, after RIGAUD.
Superb impression of Drevet's masterpiece.
"The portrait of Bossuet has everything to attract and please."
— *Charles Sumner.*

SHARPE, C. W.

50. Portrait of Nelson, after Lucy.
Open letter, on India paper.

WOOLETT, WILLIAM.

51. Cicero at his Villa, after Wilson.

MORGHEN, RAPHAEL.

52. The Dance of the Hours, after Poussin.
Fine old impression.

53. The Repose in Egypt, after Poussin. (Companion to the Dance of the Hours.)

54. The Repose in Egypt.
Beautiful proof in perfect condition: extremely rare.
The earliest proofs are before the inscription "Butirum et mel," etc., but they have the dedication to Ferdinand of Austria, (see Gray Collection Catalogue.)

PERFETTI, ANTONIO.
(Pupil of Raphael Morghen.)

55. The Repose in Egypt.
Copy of Morghen's engraving; very fine impression.

DREVET, PIERRE IMBERT.

56. Portrait of Adrienne Lecouvreur, after Coypel.
Beautiful impression of this celebrated print.

SHARP, WILLIAM.

57. Alfred the Great dividing his Loaf with the Pilgrim.
—After B. West.

LANDSEER, THOMAS.

58. The Twins. Etching, after Edwin Landseer.
Usual price, $90.00.

MÜLLER, FRIEDRICH. Germany, 1782.

59. The Sistine Madonna, after Raphael.
On India paper.
"An engraving whose great fame is not above its merit."—*Chas. Sumner.*

KAISER, J. W.

60. The Syndics, after Rembrandt.
Fine impression on India paper.

ATKINSON, J. W.

61. Quitting the Manse, after Harvey.
Artist's proof on India paper; before all letters.
Somewhat stained.

TOSCHI, PAOLO.

62. Madonna Della Scala, after Correggio.
Brilliant, on India paper.

F. JOUBERT.

63. Il Penserosa.
Proof before letters.

COUSINS, SAMUEL.

64. Windsor Castle, after Sir Edwin Landseer.
Artist's proof before all letters, with Printseller's Association stamp.

DENON, BARON.

65. Cattle Piece, after Vandevelde.
Proof before letters.

MORGHEN, RAPHAEL.

66. Diana hunting with her Nymphs, after Domenichino.
Good impression.

ANDERLONI, PETRO. Italy, 1784.

67. Mater Dolorosa, after Sassoferrato.
Artist's proof; very fine.

LAUGIER, JEAN. France, 1785.

68. The Death of Sappho, after Gros.
Fine impression.

69. The Same.
Proof before letters; very fine.

SHARP, WILLIAM. London, 1746.

70. Diogenes in search of an Honest Man, after Salvator Rosa.
"This engraver may claim kindred with the best."—*Charles Sumner.*

MARTINET, A.

71. The Shepherd struck by Lightning, after Prof. Becker.
Artist's proof, with Dundorf head.

LONGHI, GIUSEPPE. "The unsurpassed Longhi."

72. The Genius of Music, after Guido.
This is one of Longhi's best and rarest works.

73. The Same.
Proof, with script letters.

74. The Same.
Artist's proof; extremely rare.

DREVET, PIERRE IMBERT.

75. Portrait of Cardinal d'Auvergne, after Rigaud.
Beautiful impression.

PEIGEOT and LACOUR.

76. Dutch Interior, after Gerard Dow.
Proof before letters; very fine.

SECOND DAY'S SALE.

MORGHEN, RAPHAEL.

77. Apollo and the Muses, after Raphael Mengs. (Companion to "Diana and her Nymphs.")

BISI, MICHELE.

(Pupil of Longhi.)

78. Venus and Cupid, after Appiani.
Fine impression of this beautiful print.

LONGHI, GIUSEPPE.

79. Portrait of General Broch. (Designed by the engraver.)
Artist's proof; very fine.

HOLL, WILLIAM.

80. See-Saw, after Webster.
Artist's proof.
Holl was, perhaps, the best of all stipple engravers.

TOSCHI, PAOLO. Italy, 1788.

81. Venus and Adonis, after Albano.
Artist's proof; first finished state.
This is one of Toschi's best works.

EDELINCK, GÉRARD. Antwerp, 1640.

82. The Battle for the Standard, after Leonardo da Vinci.
Fine impression.

MORGHEN, RAPHAEL.

83. La Poesia, after Carlo Dolce.
Beautiful impression in perfect condition.

BELLIN, S.

84. The Orphans, after Thomas Brooks.
Open letter proof on India paper, with London Printseller's Association stamp.

MORGHEN, RAPHAEL.

85. Portrait of Petrarch.
Fine impression, before all retouch.

86. Portrait of Oriosto.
Proof with open letters; very rare.

87. Portrait of Boccaccio.
Fine impression, before all retouch.

88. The Same.
Proof with open letters; very rare.

FOLO, GIOVANNI.

89. Cupid with an Arrow, after Tofanelli.
Beautiful impression.

FELSING, J.

90. Madonna, after Overbeck.
Superb Artist's proof, before letters, on India paper.

MILLER, W. (English School.)

91. Sunset, after Danby.
Proof before letters.

MANDEL, E.

92. Mater Dolorosa, after Carlo Dolce.
On India paper.

TROSSIN, R.

93. Mater Dolorosa, after Guido.
On India paper.

WILLE, J. G.

94. "Sapeur des Gardes Swisses." (From Wille's own design.)
Fine impression.

95. The Same.
Artist's proof; extremely rare.

CHIOSSONE, D.

96. Paradise, after Fra Angelico.
A most delicate rendering of this lovely composition.
Engravings from this much admired master are somewhat rare.

WILLE, J. G.

97. Le Concert de Famille, after Schalken.
Beautiful impression.

CLEMENT.

98. Madonna, after Overbeck.
Brilliant proof, before letters.

LAUGIER, JEAN.

99. Portrait of Washington, after Cogniet.
Fine line engraving.
The head of this portrait was modelled after the portrait by Gilbert Stuart in the Boston Athenæum.

100. The Same. (Signed by the engraver.)
Artist's proof; very fine and extremely rare.

FREDDI, ANTONIO.

(Pupil of Morghen.)

101. The Madonna of the Chair, after Raphael.
Proof before letters; fine.
Copy of Raphael Morghen's famous engraving.

BETTELENI, PIETRO.

102. The Nativity, after Vanderwerff.
Fine impression of this beautiful print.

MÜLLER, FREID.

103. Saint John at Patmos, after Domenichino.
Before retouching, but not a remarkable impression.

KNOLLE, F.

104. Saint John at Patmos.

MORGHEN, RAPHAEL.

105. Portrait of Jeanne d'Aragon, after Raphael.
"She was one of the most remarkable women of the 16th century for her intellect and for her beauty. She was celebrated by more than three hundred poets, and she was of spotless fame."—*Gray Catalogue.*

FOLO, GIOVANNI.

106. The Holy Family, after Raphael.
Proof before letters; very fine.

REMBRANDT.

107. The Travelling Musicians. B. 119.
Original Etching. Beautiful old impression.

108. Portrait of Himself drawing. B. 22.
Original Etching.
One of Rembrandt's most striking portraits of himself.

109. Portrait of Utenbogardus.
Original Etching. Fine.

110. Portrait of Himself with a Scarf. B. 17.
Original Etching.

111. Portrait of Abraham Franz. B. 273.
Original Etching.
Abraham Franz was an eminent print collector, and a patron of Rembrandt. He is represented holding an Engraving in the manner in which they should be held, so as not to wrinkle or injure them.

MARC-ANTONIO.

112. The Parnassus, after Raphael.
Genuine old impression.

This artist's full name was Marc-Antonio Raimondi, born at Bologna, 1488. One of the most celebrated of all the old engravers. Most of his engravings are from the drawings of his great contemporary, Raphael.

DÜRER, ALBERT. Germany, 1471.

113. The Infant and Mary at the Temple. B. 81.
From Dürer's Life of the Virgin. Fine.

MARC-ANTONIO.

114. The Same. (Copied from Dürer.)
Albert Dürer travelled from Nuremberg to Venice to protest against Marc-Antonio copying his engravings. The authorities declined to forbid it, but ordered Marc-Antonio not to put Dürer's monogram on his copies. Those copies are now much rarer than Dürer's original.

WÉBER, F.

115. Napoleon and his Son, after Steuben.
Proof No. 196, *on India paper.*

DÜRER, ALBERT.

116. The Circumcision. B. 86.
From Dürer's Life of the Virgin.

MARC-ANTONIO.

117. Copy of Dürer's Circumcision.
Very rare.

DÜRER, ALBERT.

118. St. Christopher carrying the Young Christ. B. 51.
Fine.

PRIOR, T. A.

119. Heidelberg, after Turner.
P. B. L., on plain paper.

SCHIAVONI, N.

120. The Enshroudment of Christ, after Titian.

STEINLA, M.

121. Show Me the Tribute Money, after Titian.

F. KNOLLE.

122. SHOW ME THE TRIBUTE MONEY, after TITIAN.

MÜLLER, J. G.

123. STE. CATHARINE, after DA VINCI.
On India paper.

DÜRER, ALBERT.

124. THE CRUCIFIXION. B. 34.
Very fine old impression; rare.

125. "LE POURCEAU MONSTREUX."
Fine old impression.

126. MADONNA AND CHILD. B. 36.
Fine.

127. "LE BRAULE. B. 90.
Genuine impression.
A peasant man and woman dancing.
The genuine print is very rare, though counterfeits are often met with.

128. JUSTICE, OR NEMESIS. B. 79.
Fine impression of this celebrated print.

129. THE GREAT CANNON. B. 74.
This plate was etched on iron.
Some writers ascribe the discovery of etching to Dürer.

EDELINCK, GÉRARD.

130. PORTRAIT OF VAN DER BANGAERT, the Sculptor, after RIGAUD.
Beautiful impression of this fine print.

DREVET, PIERRE IMBERT.

131. PORTRAIT OF SAMUEL BERNARD, after RIGAUD.
Fine impression of one of Drevet's most elaborate works.

BISI, MICHELE.

132. PORTRAIT OF JOHN LOCKE.
Open letter proof.

MANDEL, E.

133. MADONNA OF THE CHAIR, after RAPHAEL.
On India paper.
Mandel is regarded the best living engraver.

CALAMATTA, L.

134. Madonna of the Chair, after Raphael.
On India paper, with monogram of printer.

DESNOYERS, B.

135. La Belle Jardiniere (Florence,) after Raphael.
Brilliant open letter proof, on India paper.

MORGHEN, RAPHAEL.

136. The Madonna of the Bird, after Raphael.

MARTINET, A.

137. Mary in the Desert, after De la Roche.
Early impression on India paper.

MORGHEN, RAPHAEL.

138. The Small Madonna of the Chair, after Raphael.
This beautiful little print, 2¼ inches square, was Morghen's last work; he engraved it when 74 years old.

MASSON, ANTOINE. France, 1636.

139. "The Cadet of the Pearl," after Mignard.
Very fine old impression of this splendid portrait.
"It is often placed at the head of engraved portraits."

140. The Same.
Retouched impression.

RAIMONDI C. and TOSCHI, P.

141. Assumption of the Virgin, after Correggio.
Fine impression, on India paper.

DESNOYERS, A.

142. The Sistine Madonna, after Raphael.
Superior impression, on India paper.

MORGHEN, RAPHAEL.

143. The Magdalen, after Carlo Dolce.
Fine.

MASSON, ANTOINE.

144. Christ at Emmaus, after Titian.
The famous "Table Cloth" print, fine impression.

BROMLEY, J. (Modern English School.)

145. Irish Courtship, after Topham.
Beautiful proof, before letters.

LONGHI and MARRI.

146. Madonna and Child, after Leonardo da Vinci.
Fine and rare.

HOLL, WILLIAM.

147. Bed-Time, after Wm. P. Frith.
Artist's proof, with autograph of painter. Association stamp.

COUSINS, S.

148. Child Samuel, after Sant.
Artist's proof, on India paper. Association stamp.

149. Child Timothy, after Sant. (Companion to above.)
Proof before letters, on India paper. Association stamp.

MASSON, ANTOINE.

150. Portrait of Brisacier, "The grey haired man," after Mignard.
Beautiful impression.

NANTEUIL, ROBERT.

151. Portrait of Pompone de Bellievre.
Superb impression of the "finest portrait ever engraved."
— *Charles Sumner.*

DESNOYERS.

152. The Muses and Daughters of Piérus.
— After Perino del Vaga.

A fine copy of Dürer's Life of Christ (34 plates,) will be shown on application at the desk.